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ABSTRACT

This course seeks to provide high school students the opportunity to sharpen their critical thinking skills and use of language through acquaintance with some ideas of literary criticism. The course features Nathaniel Hawthorne's "The Scarlet Letter," assuming that the students have just finished reading that American classic novel. The course provides an introductory rationale and general objectives for students to attain. For each of the eight lessons, it presents general objectives, estimated time period, behavioral objectives, materials needed, and classroom procedures for the teacher to follow. The course contains informative notes on literary criticism; on New Criticism; on historical criticism; on Northrop Frye and his archetypal criticism; on the archetypes the Great Mother, the Shadow, and Everyman; and on Neo-Aristotelian Criticism. It also contains enrichment activities to accompany the lessons, as well as an evaluation section. Cites 18 works. (NKA)

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ED 451 531

# Introduction to Literary Criticism: "The Scarlet Letter".

by Lisa Lawrence

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CS 217 498

Lisa Lawrence
ENG 585
Fall 2000

Introduction to Literary Criticism: *The Scarlet Letter*

**Level:** High School

**Rationale:** This course is not intended to be a comprehensive study of literary criticism. This course will provide the students the opportunity to sharpen their critical thinking skills and use of language through acquaintance with some ideas of literary criticism. The students will also have the opportunity to be the critic by applying some of the criticisms to *The Scarlet Letter*. Students will be given the ideas necessary to analyze and judge literature.

**Assumptions:** It is assumed that the students have just finished reading *The Scarlet Letter*. Other assumptions include that the students have developed library skills and have done work with the elements of fiction (plot, setting, characters, conflict, theme, style, concrete and figurative language).

**General Objectives:**
To help the students broaden their concepts of literary criticism
To help the students appreciate the contributions and importance of literary critics to the study of literature
To help the students make connections between literature and language through the study of literary criticism

**Introductory Lesson:**

**General Objective:**
To involve the students in an analysis of *The Scarlet Letter* through class discussion

**Estimated Time Period:** 2 class periods

**Behavioral Objectives:**
The students will analyze the plot, characters, conflict, and theme of *The Scarlet Letter*
The students will share their analyses with one another

**Materials:** (Note: these materials will be needed throughout the course)
*The Scarlet Letter* (any edition)
Paper, pen

**Procedures:**

1. Tell the students that they are going to discuss the elements of fiction found in *The Scarlet Letter*.

2. Divide the students into five groups of five students (number of students per group may vary) by having the students number off from one through five. Divide the new groups by having all the number ones together, all the number twos together, etc... (Jigsaw Cooperative Learning Method).

3. Assign each group an element of fiction to note in *The Scarlet Letter*.
--Group one is to discuss the plot of the novel and to record their findings.
--Group two is to discuss the setting of the novel and to record their findings.
--Group three is to discuss the character of the novel and to record their findings.
--Group four is to discuss the conflict in the novel and to record their findings.
--Group five is to discuss the theme of the novel and to record their findings.

4. Allow the students ample time for group discussion (probably the rest of the class period).

5. Have the original (one through five) groups to reassemble.

6. Have each student share his finding with his group (student number one discusses plot, student number two discusses setting, etc...). One person in each group should make a summary of the analysis of the novel.

7. Have one person from each group summarize the complete analysis of *The Scarlet Letter*.

8. Compare and contrast the findings.
--What was the same in each group?
--What was different?
--Why?

**Lesson 2:**

**General Objective:**
To introduce the students to the term *literary criticism* and to New Criticism critical theory

**Estimated Time Period:** 1-2 class periods

**Behavioral Objectives:**
The student will listen to a lecture on literary criticism and New Criticism
The student will take notes on the lecture
The student will participate in class discussions
The student will analyze *The Scarlet Letter* using New Criticism

**Procedures:**
1. Explain to the students that what they did in the last lesson is a kind of literary criticism.
2. Tell the students to take notes on the lecture concerning literary criticism.

**Notes on Literary Criticism**

According to *Grolier's Encyclopedia Americana Online*, literary criticism is "a modern term applied to the study, analysis, and history of certain bodies of writing called literature." The use of the term was first used in Europe in the seventeenth century and became accepted and used in North American universities in the middle of the twentieth century (Grolier).

Literary critics wanted to isolate specific writings as serious and aesthetic (pleasing to the senses) to set them apart from other uses of language such as advertising and science. They wanted to show that there was more to literature than the average reader could find in a single reading.

Literary criticism has been evolving ever since the seventeenth century. *Grolier's Encyclopedia* assigns such terms as *literary theory*, *cultural studies* and, simply, *criticism* to replace the conventional term. In *Grolier's*, Ronald Schleifer from the University of Oklahoma notes that today's critics attempt to understand literature "in terms of its universal truths, its expression of individual insight, its linguistic nature, its connection with the sacred, its conventionality, and its social functioning, one term at a time." The idea of literature and the study of it has been a source of contradiction and conflict since ancient times. Schleifer writes that different views of "knowledge and truth, harmony and passion, goodness and propriety" have been debated to find what is most valuable in literature. The many kinds of criticisms today still try to find what is most valuable in literature.

3. Explain that literature can be approached from many different view points.
   a. moral
   b. psychological
   c. historical
   d. biographical
   e. sociological

f. psychoanalytic
g. feminist
h. cultural
i. gender
j. archetypal
k. neo-Aristotelian
l. New Criticism
and others.

4. Explain that the class will examine the following criticisms: New Criticism, archetypal criticism, neo-Aristotelian criticism, and historical criticism.

5. Tell the students that the type of criticism they did may have been similar to New Criticism in some ways.

6. Tell the students to take notes on the lecture about New Criticism.

**Notes on New Criticism**

In 1941, a name was given to a new type of literary criticism. The name "New Criticism" was the title of a book by John Crowe Ransom. In his book he examined the work of I. A. Richards, William Empson, T. S. Eliot, Yvor Winter and Charles W. Morris. These men had begun to look at literature from a perspective that had previously not been used in literary criticism.

In "New" Criticism, the reader must analyze a work carefully to gain the meaning of the work. The reader must look at the work's words, symbols, images, and other figurative language before he can add his own experiences to what was said or done in a work. The job of the critic is to go beyond the surface meaning of a work. In the book *Modern Literary Theory: A Comparative Introduction*, David Robey indicates that to the New Critic literature communicates through symbols and images what cannot be said in other kinds of writings (Jefferson and Robey 65). For example, instead of Nathaniel Hawthorne just coming right out and saying the Hester had committed adultery, he uses the symbols of the rose, the prison, the scarlet letter, light and

dark, and others to take us beyond the simple fact of the adultery. He leads the reader to surmise how and why it happened. He also leads the reader to delve into the handling of the situation by the Puritans, Hester and Dimmesdale, Chillingworth, and Pearl. He could have just stated the facts, but instead he used figurative language to communicate his theme.

New Criticism was never really a single approach to literary criticism. In the book *The Critical Tradition*, David Richter states that I. A. Richards was a New Critic who was mainly concerned with what differentiated literature from common language (704). He believed that in common language we make statements that are matters of fact but that in literature we make statements that may appear to be stating facts but are not (704).

Literature, apart from other kinds of prose writing, is written for the emotions it can bring out in a reader. Robey states that Richards emphasized the role of the reader rather than of the author or the text when looking at the emotional experience produced by literature (68). Richards believed that one should pay careful attention to every detail in a literary work to experience the reading (Jefferson and Robey 71).

William Empson argued that literature uses a multiplicity of meanings in a work. Richter writes that these many meanings cause the reader to look for and find a harmony or connection in the different meanings to create a whole or over all meaning (Richter 704). Most critics did not like Empson's ideas because reader could produce too many possible interpretations for one work. Empson was aware of this problem and wrote about the limits to possible interpretations and the relations between audience response and authorial intent in his book *Seven Types of Ambiguity* (704). He did not believe a reader could make up just any interpretation for a work.

T. S. Eliot brought the idea of "objective correlative" to New Criticism. Richter writes that Eliot believed that there was a "one-to-one correspondence between the images in a poem and

the feelings for which the image is supposed to be the formula" (705). Literature excites emotion, but there are concrete reasons why the emotions are excited. Apart from what the reader experiences are definite reasons why the reader felt as he did (Richter 705). This idea gave more meaning to the text than did Empson's. From Eliot the New Critics learned that the experience of the author and that of the reader must necessarily be different, that "what a poem means is as much what it means to others as what it means to the author" (Jefferson and Robey 72). But Eliot still allowed that the symbols and figurative language of the author had definite meanings behind them.

The idea of New Criticism did not last long in America. Today it is no longer used at all, or it has been drastically revised into other types of criticisms such as Deconstruction.

7. Have the students analyze *The Scarlet Letter* with New Criticism. This analysis can be done in large or small group discussions.

a. How did Hawthorne's choice of language create the mood and tone in the novel (the students should note the diction, semantics, etc...)
b. How did various images contribute to the theme?
1. the letter "A"
2. the color red
3. light/dark
4. the woods
5. the maze
6. the scaffold
c. What is the significance of the names used for major characters (for example, Hester's name comes from the biblical character Esther and emphasizes intellectual and emotional strength)?
d. How did the mood or tone aid in establishing the theme?
e. How did the setting contribute to the development of the theme?

**Lesson 3:**

**General Objective:**
To introduce the students to historical criticism

**Estimated Time Period:** 1-2 class periods

**Behavioral Objectives:**
The student will listen to a lecture on historical criticism
The student will take notes on the lecture
The student will participate in class discussion
The student will analyze *The Scarlet Letter* using historical criticism

**Procedures:**
1. Tell the students that they will learn in this lesson about another type of literary criticism that is no longer used or has been revised into other criticisms.
2. Tell the students to take notes on the lecture about historical criticism.

**Notes on Historical Criticism**

Historical criticism looks at how a work came to be. In his book *Historical Criticism and the Meaning of Texts*, J. Robert de Jager Jackson writes that Hippolyte Taine was one of the first critics to offer a straight forward statement of the aims of historical criticism. Taine stated that the goal of the historic critic was to "recover from the monuments of literature a knowledge of the way in which people thought and felt several centuries ago" (Jackson 1). Taine thought that the past was more important than the work of literature.

Since Taine, other critics have interpreted historical criticism in various ways. Jackson also wrote about a critic named Northrop Frye. Frye said that historical criticism was a criticism "in which an attempt is made to approach the literature of an earlier period without subjecting it to the values of the present" (Jackson 2). In other words, the critic has to forget his modern point of view and his modern values and try to reconstruct the intellectual attitudes and the cultural ideals of a period.

Jackson defined historical criticism this way: "Historical criticism is a criticism that tries to read past works of literature in the ways in which they were read when they were new" (3). The historic critic is concerned with the meaning he can get from the texts by looking at how they

were read when they were first published. In other words, he would look at how the people in the 1860s would have read and accepted *The Scarlet Letter*.

The historical literary critic classifies works in a tradition (what kind of work it is: romantic, tragedy, comedy, etc...). He also explains the work from an historical viewpoint. For example, *The Scarlet Letter* is a traditional romance set in Puritan New England.

The type of historical criticism just described has, like New Criticism, been dropped or revised in modern literary criticism. Today there exists what is known as New Historicism. The New Historical criticism, like the New Criticism, uses ideas from other literary approaches while it looks at the history surrounding a work. New Historicism began around 1982 with a critic named Stephen Greenblatt. According to Richter, Greenblatt did not want new Historicism to be a new critical theory; he wanted it to be a practice that any critic could use in analyzing works (1205).

The New Historicists borrowed ideas from several theories to come up with their practice of criticism. Richter lists several men and their ideas that the New Historicists borrowed. From Michael Foucault, an historical philosopher, they came up with the idea that works in a particular period are all linked by a broad totalizing culture formation. For example, the writers of Hawthorne's day were breaking away from Puritan ideals. From Clifford Geertz, a cultural anthropologist, they linked the way both primitive and advanced cultures operate through symbolic representation and ritual enactment of conflict. For example, the social practices, such as the women not allowing a "tainted" woman [Hester] to make a wedding veil, give deeper insight into the lives of people instead of just looking at their art, music, and politics. From Hayden White, a philosopher of history, they came up with the idea that tropes or figures of speech used by the writer could be clues to the way historians think and the way their

representations of the past are filtered and shifted through the language of history (1206). For example, Hawthorne is very critical of the dress and lifestyle of the ruling Puritans, possibly because of the way he read the history of the time period.

In her book *Historical Criticism and the Challenge of Theory*, Janet Levarie Smarr discusses the critic Hayden White. White uses Northrop Frye's ideas of a few basic myths being the basis for all other stories, including historical writings. Some historical criticism can also be found in criticisms such as Jacque Derrida's Deconstruction or in critics such as la Capra and Darnton. Their ideas are that history and literature help to explain each other and that both share the common field of our experience (Smarr 4).

While the emphasis that is placed on the history of a work varies from critic to critic and from critical theory to critical theory, the idea of studying something about the history of a work seems important. In this class, we look at historicism the way a nineteenth century literary historicist might have approached a work.

2. Have the students analyze *The Scarlet Letter* using Historical Criticism.

a. What historical events are pretrayed in the novel? (example:witches and witch trials, induction of new governor)
b. What historical characters are portrayed in the novel? (example: Governor Winthrop)
c. What historical places are mentioned in the novel? (example: Puritan New England)
d. How historically accurate are the "facts" of the events, characters, and places presented? If Hawthorne deviated from the facts, what might have been his reasons? (example: Is Governor Winthrop the same as the real man in word and deed?)
e. What were the attitudes and activities of the central characters? (example: Chillingworth's attitude--revengeful. Activity--obsessed with trying to get Dimmesdale to confess)
f. What might be the attitudes and activities of the central characters if they were in early twenty-first century America? (example: Would Hester have stood on the scaffold?)
g. How does looking at the historical aspect of the novel contribute to the theme and tone of the novel?

**Lesson 4:**

**General Objective:**

To introduce Northrop Frye and archetypal criticism

**Estimated Time Period:** 1-2 class periods
**Behavioral Objectives:**
The student will listen to a lecture on Northrop Frye and archetypal criticism.
The student will take notes on the lecture.
The student will participate in class discussions
The students will analyze The Scarlet Letter using the quest-myth archetype.

**Procedures:**
1. Tell the students that they will learn a new type of literary criticism in this lesson.
2. Tell them to take notes on the lecture about Northrop Frye and archetypal criticism.

**Notes on Northrop Frye and Archetypal Criticism**

Richter writes that Northrop Frye was a literary critic who was born in Sherbrooke, Quebec in 1912. He was the author of more than forty books, including his most celebrated work *Anatomy of Criticism* (1957). His article "The Archetypes of Literature" was first published in 1951. He died in 1991 (641).

Richter notes that Frye believed that "literature originates in other literature, as stories are broken down into bits and reshaped into other stories" (641). For Frye, the literature of today is just rewritten stories of the past. The story changes to fit each new generation, but the underlying characters and themes have been carried out from the beginning of time. Jonathan Culler puts it this way: Frye argues the possibility of "a coherent and comprehensive theory of literature, logically and scientifically organized, some of which the student unconsciously learns as he goes along" (Culler 860).

Frye helps us to move from simply looking at symbols in literature to looking at how the work fits in the whole of human history. In his book *Northrop Frye and Critical Method*, Robert Denham says that Frye believed that "wherever we have archetypal symbolism, we pass from the question 'What does this symbol, sea or tree or serpent or character, mean in this work of art?' to

the question "What does it mean in my imaginative comprehension of such things as a whole?'" (45). In other words, what do we know about the symbol from past experiences we have had with the symbol?

Frye believed that all of literature originated in myths. We need to pause here to give Frye's definition of *myth*. In his book *The Great Code*, Frye says that his primary definition of myth is that it is a "verbal sequence" (32). The words in the verbal sequence tell a story, not necessarily an untrue story. The selection and the arrangement of the words give a work its shape and direction.

The secondary definition of myth for Frye was that mythical means the "opposite of 'not really true': it means being charged with a special seriousness and importance" (Frye, *The Great Code* 33). All myths are a part of an interconnected group of myths and outline a specific area of human culture and mark it off from others. "Mythology helps to create a cultural heritage," says Frye (34). Frye believed that myths help to write history: "Historical narratives are the earliest forms of descriptive techniques in writing" (34).

The Bible is a source in which Frye finds the origination of many myths. Denham states that Frye's argument begins with the assumption that the Bible is the single most important influence on Western literary symbolism (119). Frye calls these beginning symbols "archetypes" (Frye, *The Great Code* 48). According to *Funk & Wagnall's New Standard Dictionary of the English Language*, an *archetype* is "a primitive pattern or model which is copied or imitated." A similar term that may be more familiar is the term "prototype." *Funk & Wagnall's* defines *prototype* as "a work, original in character, afterward imitated in form or spirit. A person who was an original of a kind exemplified later by others."

3. Pause here to allow a discussion of prototypes to help the students to understand the concept of archetypes. (example: CB radio as the prototype for cellular phones, station wagons as the prototypes of minivans, etc...). Emphasize that Frye's archetypes are mythical.

Frye believed that because of the archetypes, literature has stable structural units: "certain themes, situations, and character types have persisted with very little change from Aristophanes" to our own time (48). He finds archetypes beginning in the Biblical account of the creation and exodus to the book of Revelation (48). Frye thought "These sacred scriptures are consequently the first documents that the literary critic has to study to gain a comprehensive view of his subject (Frye, *The Archetypes of Literature* 649).

We can examine some of Frye's archetypes and apply them to *The Scarlet Letter*. Richter writes that Frye identifies the central myth of literature as the quest-myth. The hero in the quest-myth is traveling from a fallen world to an unfallen world or to heaven (650).

Author Ihab Hassan says that there are many reasons why one would begin a quest: rage, boredom, loss, maladaption, whim, curiosity, rivalry, fame, the need to intensify existence, the lure of things difficult and strange, the urge to confront death and master, if only for an instant, his own fate (17). Author Tom Sawyer says that nature is "continually in quest of itself" (75). Hassan writes that in the quest, the hero must confront his "self." The "self" opens, becoming everything that it is not. The "self" opens for an instant to the light, but also retreats from the light as darkness and dread crowd its path (Sawyer 17). In *The Scarlet Letter*, Pearl loved the outdoors but was not able to enjoy the sunshine.

Sawyer writes that familiar quest myths of today are detective stories, adventure stories, fairy tales, Holy Grail quests (*Raiders of the Lost Ark*), dream quests (*The Divine Comedy*, *Pilgrim's Progress*), and the quest for necessity (Faust) (70). Quest images are also familiar biblical scenes. Beginning in Genesis, man is to unite with a wife and leave his parents, his first quest

(Frye 107). From there each man and woman is on a quest to heaven, the paths and experiences of each being different.

Integral in the quest archetype is the journey to the Underworld. In his film criticism entitled *Raiders of the Lost Archetype: The Quest and the Shadow*, Lane Roth says that entry to , and escape from, the mysteries and danger of the Underworld provides challenges that test the hero (2).

Frye believed that the Messianic quest is the archetype for the quest-myth:

> He [the Messiah] enters the physical world at his Incarnation, achieves his conquest of death and hell in the lower world after his death on the cross, and, according to later legend, "harrows hell," extracting from limbo the souls destined to be saved, from Adam and Eve through John the Baptist. Then, as noted, he reappears in the physical world at his Resurrection and goes back into the sky with Ascension. (Frye, The Great Code 175).

Many other quests can be found in Scripture from Adam and Eve's wedding to the apocalyptic wedding, from law to kingdom [Old Testament to New Testament], and bondage to freedom.

When we look at the heroic quest of the Messiah, we can see similarities to the characters and their actions in *The Scarlet Letter*. In the Messianic quest there is a mysterious birth followed by a recognition. In the novel, mystery surrounded Pearl's birth and shortly after there was a recognition between Hester and Chillingworth. Symbols of humiliation, betrayal and martyrdom surrounded Christ. In the novel, Hester on the scaffold was a humiliation; Hester's identifying Chillingworth to Dimmesdale was a betrayal; Dimmesdale at the final scaffold scenes was a martyrdom. Finally, the Messiah triumphs as bridegroom and conqueror of a monster. In the novel, Dimmesdale finally admits he is Pearl's father and conquers Chillingworth.

4. Have the class discuss the idea of Pearl as a child on a quest.

a. What is the reason for her quest? (Refer to list at beginning of lecture)

b. How does she react to light? (She asks her mother to gather some sunshine for her)
c. How does she react to darkness (shadow)? (She plays in the shadows)
d. What is her Underworld experience? (Meeting with the witch Mistress Hibbins)
e. How does her quest end? (Her father recognizes her in public and she is able to go on with her life)
f. Discuss Pearl's quest for maturity and how she achieved it once she was able to overcome her own self-centeredness and extend Dimesdale her human sympathy (Cherubini 159).

**Lesson 5:**

**General Objective:**
To introduce the Great Mother archetype

**Estimated Time Period:** 1-2 class periods

**Behavioral Objectives:**
The student will listen to a lecture on archetype criticism and the Great Mother archetype
The student will take notes on the lecture
The student will participate in class discussions
The student will analyze *The Scarlet Letter* using the Great Mother archetype

**Procedures:**
1. Tell the students to take notes on the lecture about archetypal criticism and the Great Mother archetype.

**Notes on The Great Mother Archetype**

An archetype common to literature is The Great Mother. In *The Great Mother: An Analysis of the Archetype*, Eric Neumann explains the Great Mother archetype. "Great" expresses the symbolic character of superiority that the archetypal figure possesses in comparison with everything human and with created nature in general. "Mother" does not refer merely to a familial relationship but also to a psychic situation of a person's ego. The ego wants a motherly figure with which to identify (Neumann 11).

According to Neumann, The Great Mother has three forms: the good, the terrible, and the good-bad mother. The Good Mother and the Terrible Mother can act independently of The Great

Mother. The Great Mother is good-bad, making possible a union of positive and negative attributes (Neumann 12).

The Great Mother can be known by other names such as The Great Earth Mother, earth-mother, Mother Nature, earth-goddess and a variety of other goddesses found in myths of different civilizations. She has been portrayed as goddesses, fairies, female demons, and nymphs (Neumann 11-98).

The Great Mother is an all-powerful woman who brings forth all life from herself. She nourishes and protects all plant life and animal life. She is the giver not only of life but also of death. The Great Mother's evil side may cause a good man to do things that will lead to his death (Neumann 11-98). This idea can be found throughout the myths in stories such as *The Iliad* and *The Odyssey*.

Frye believed that glimpses of The Great Mother, or earth-mother, can be seen in the Bible. The Madonna-Child relationship is one representation. The virgin Mary was the mother of the Savior of the world. She represents The Good Mother who gives life. The goddess Diana in Acts 19 is a counterpart of the earth-mother Artemis in Greek mythology who was both a virgin and a protector of mothers in childbirth (69).

Phyllis Cherubini sees Eve as an example of the two sides of The Great Mother. She is The Good Mother in that she brings forth life and nourishes it. Yet she is the temptress (Terrible Mother) who lures good men to the paths of evil (159).

2. Have the students analyze Hester.

a. In what ways is Hester like The Great Mother? (Others turn to her in their times of need; she nurtures Pearl; she gives Dimmesdale strength to go on for awhile)

b. In what ways is Hester like The Terrible Mother? (Dimmesdale is drawn to her and they commit adultery; she causes Chillingworth to want revenge on Dimmesdale, leading to the death of both men)

**Lesson 6:**

**General Objective:**
To introduce the Shadow archetype in archetypal criticism

**Estimated Time Period:** 1 class period

**Behavioral Objectives:**
The student will listen to a lecture about the Shadow archetype
The student will take notes on the lecture
The student will participate in class discussion
The student will analyze *The Scarlet Letter* using the Shadow archetype

**Procedures:**
1. Tell the students to take notes on the Shadow archetype.

**Notes on the Shadow Archetype**

Frye divided his myth archetypes into (1) The dawn, spring and birth phase, (2) The zenith, summer, and marriage or triumph phase, (3) The sunset, autumn, and death phase, and (4) The darkness, winter, and dissolution phase (Frye, *The Archetypes* 648). It is in the autumn phase where tragedy falls. In tragedies there are characters who are considered evil. They try to block the hero in his quest. In *The Scarlet Letter*, Chillingworth is an evil character who tries to block the quest of Dimmesdale.

Inherent in the mythological archetype of the Bible is the Serpent who plays a major role in The Fall in the book of Genesis. Frye and others believe that this serpent is the archetype for the evil that resides in mankind. Many critics refer to this evil in mankind as "the Shadow." A critic by the name of Carl Gustav Jung (with whom Frye was familiar) said, "The Shadow is a moral problem that challenges the whole ego-personality" (518). The Shadow represents the dark side

of our nature. In order to fulfill their quests, true heroes/heroines must overcome the Shadow. Sometimes this Shadow is a moral corruption in the hero; sometimes the Shadow is something outside of the hero.

2. Pause here for a discussion of evil characters in books, movies, plays with which the students are familiar. Are they evil because of their own ego-personality or because of something outside of themselves?

Jung speaks of the Shadow as dark characteristics. The shadow feels a certain degree of inferiority and has a lower level of personality. At this lower level, the Shadow cannot control his emotions and "behaves more or less like a primitive" who is "incapable of moral judgment" (Jung 518). Jung says that "It is often tragic to see how blatantly a man bungles his own life and the lives of others yet remains totally incapable of seeing how much the whole tragedy originates in himself, and how he continually feeds it and keeps it going" (519). The Shadow will destroy himself and others because he is morally flawed. The Serpent in the Bible is a good example. The Serpent was indwelled by Satan. Satan not only brought about the ruin of the lives of Adam and Eve and mankind in general but also has sealed his own fate to suffer for eternity.

3. Have the students analyze Chillingworth as the Shadow.

a. In what ways is Chillingworth a representation of the Shadow? (He is evil; plots revenge)
b. Does his evil come from within himself or from outside of himself?(From within himself; he begins to look sinister)
c. How does Chillingworth continually feed his evil and keep it going? (Keeps seeking revenge on Dimmesdale; follows Dimmesdale everywhere)

**Lesson 7:**

**General Objective:**
To introduce the Everyman archetype

**Estimated Time Period:** 1 class period

**Behavioral Objectives:**

The student will listen to a lecture on the Everyman archetype
The student will take notes on the lecture
The student will participate in class discussions
The student will analyze The Scarlet Letter using the Everyman archetype

**Procedures:**
1. Explain to students that this lecture will end the discussion of archetypal criticism.
2. Tell students to take notes on the lecture.

**Notes on Everyman Archetype**

The last archetype we will examine is the Everyman archetype. The Everyman archetype also had its beginning in the Bible. Adam is the first "Everyman," the first man to have to stand before God to give an account of his life on earth.

In *Everyman and Medieval Miracle Plays*, A. C. Cawley notes that the play entitled *Everyman* was probably written before the end of the fifteenth century (205). It was a moral play performed in medieval biblical pageants. The introduction to the play reads:

> HERE BEGINNETH A TREATISE HOW THE HIGH FATHER OF HEAVEN SENDETH DEATH TO SUMMON EVERY CREATURE TO COME AND GIVE ACCOUNT OF THEIR LIVES IN THIS WORLD, AND IS IN MANNER OF A MORAL PLAY (207)

In the play, Death comes to get Everyman to take him to God. Everyman tries to talk Fellowship (friends), Kindred (family), Good Deeds (good things he has done on earth), and others into going with him to plead his case before God. He is afraid to face a just God. This is a picture of every man on earth.

2. Pause here to have students discuss books, plays, movies they have seen or read with this theme (Dr. Faustus, Faust)

Adam was the first man to have to face God for his wrong doing. The theme has carried on in literature ever since. In the end, man must face God and the world in his confession of his sin. At

first, Adam hid from God. Then he blamed his sin on Eve. Ultimately, God punished Adam for the sin that Adam had committed.

3. Have the students analyze Dimmesdale using the Everyman archetype.

a. In what ways does Dimmesdale represent the Everyman archetype? (Hides his sin; blames Hester; tries to cover up his sin)
b. Who or what, if anything, went with Dimmesdale to stand before God?

**Lesson 8:**

**General Objective:**
To introduce neo-Aristotelian criticism

**Estimated Time Period:** 1 class period

**Behavioral Objectives:**
The student will listen to a lecture on R. S. Crane and neo-Aristotelian criticism
The student will take notes on the lecture
The student will participate in class discussions
The student will analyze *The Scarlet Letter* using neo-Aristotelian criticism

**Procedures:**
1. Explain to the students that they will be learning about a different kid of literary criticism.
2. Tell the students to take notes on the lecture.

**Notes on Neo-Aristotelian Criticism**

Richter writes that neo-Aristotelian criticism came into being in the late 1930s as the result of historical scholar R. S. Crane being against teaching literature to undergraduates through its purely historical origins as literature had been taught previous to that time (708). Crane wanted to use textual explication and aesthetics. In other words, he wanted to look at a text and see what was not just written in it but what was implied in it. He also wanted to study the beauty of the works. He wanted to use the ideas of the critic Aristotle to study literature. He wanted literature to be taught through criticism rather than historical scholarship (765).

In *Northrop Frye and Critical Methods*, Robert Denham says that Crane is best known for his idea that literary criticism is " a collection of distinct and more or less incommensurable 'frameworks' or 'languages,' within any one of which a question like poetic structure necessarily takes on different meaning and receives a different kind of answer from the meaning it has and the answer is properly given in any of the rival critical languages in which it is discussed" (29). In other words, no one approach can answer all critical questions about a work. Crane wanted to separate the critical approaches on the basis of what each of them could specifically do. He liked the way Aristotle divided the criticisms:

1. Inductive study--concerned with knowledge not about literature in general but about literature species (grouping like works together)
2. Characterization--concerned with whether a character in a work is morally better or worse than ordinary man
3. Catharsis--concerned with the power or quality peculiar to a given species of literature (feelings one gets from a comedy or a tragedy) (29-30)

Crane believed that there are different kinds of criticism and that they cannot be used at the same time and compared to one another. Each criticism has its own tools for inquiry and interpretation. Critics choose between internal questions (the logical aspects of a work when looking at the framework) and external questions (questions that justify the framework) (191-92).

By examining a work beginning with the effect it produced back to the material of the work, Crane said that we can discover the causes that produced the work. Crane believed that we should look at the particulars in a work and then look to the universals from which they came: "The particulars about a work, things like a series of moral actions, lead us to an assumption about the universal or generic principle which the particulars must embody--say, a tragic or comic form" (Denham 211). Crane, like Aristotle, was interested in discovering the synthesizing principles of various literary species.

Crane said that we should ask ourselves some questions when analyzing the effect of the structure of a work:

1. What is the specific constitution and the power of the whole the writer has achieved or aimed at (what was the overall effect)?
2. To what extent and with what degree of artistic compulsion can any of the particular things the writer has done at the various levels of his writing be seen to follow from the special requirements or opportunities which the kind of whole he is making presents to him (did he fully develop the effect in the kind of literature species he was writing)? (In Denham 211)

3. Have the class analyze The Scarlet Letter using neo-Aristotelian criticism.

a. What was the overall effect of Hawthorne's structure:
b. Analyze the effect of Hawthorne's structure of events by examining
   1. Public response to Dimmesdale as opposed to his own disintegrating morality and final act of attrition (misconstrued by Puritan leaders and misinterpreted by the public)
   2. Chillingworth's gradual development as a demonic figure (once a good, gentle man, he becomes evil itself)
   3. Hester's development to heroic stature (atones for her sin by her generosity and willingness to aid those in need)
   4. Pearl's role as facilitator of the other characters' actions (embodies the sin of Hester and Dimmesdale; spurs Chillingworth's revenge; empowers Dimmesdale to escape the revenge)
c. Explain how references to historical figures and to supernatural events contribute to the overall effect of the novel (reinforces the idea of moral hypocrisy that pervaded all aspects of the Puritan way of life)

4. Did Hawthorne fully develop these particular things at various levels in his novel? Were the ideas fully developed overall? Did each of them contribute to the overall effect?

**Enrichment Activities to Accompany Lectures on Literary Criticism**

These activities can be used at any point during or after the lessons.

1. Students with artistic talent may prepare original artwork in any medium they choose to illustrate:

A. Chillingworth as the Shadow image
B. Hester at The Great Mother image
C. Mood or conflict as depicted in a major scene in the novel

2. Students who enjoy creative writing might choose to compose

A. A play in imitation of Everyman with Dimmesdale as the main character
B. A dramatic monologue in which Chillingworth shows the shadow within him
C. A journal written from the perspective of Pearl about her quest
D. a short story set in modern times that depicts a conflict similar to that of the novel and includes several images that build toward a theme.

3. Musicians may develop and perform a ballad emphasizing the relationship of Hester, Dimmesdale and Chillingworth.

4. Those interested in needlework might choose to

A. Embroider an "A" which might have been produced by Hester
B. Dress a doll as Hester would dress Pearl

5. The students could do library research on

A. The Puritan lifestyle
B. Anne Hutchinson's beliefs
C. Governor Winthrop
D. The concept of the Black Man and witchcraft in seventeenth century New England
E. The New England Holiday and the election sermon

6. The students could do oral presentations on the above.

7. The students could do library research on a particular literary critic or criticism and report to the class.

8. Students may want to read another work that presents characters living in the Puritan era

A. *The Devil's Shadow* (Clifford Alderman)
B. "Endicott and the Red Cross" (Nathaniel Hawthorne)
C. "Young Goodman Brown" (Nathaniel Hawthorne)
D. *The Crucible* (Arthur Miller)

**Evaluation**

1. Formative objective quizzes after each lecture and discussion
2. Class participation
3. Summative essay test based on lectures and discussions
4. Enrichment activities

(Some of the above suggestions come from Phyllis Cherubini's "The Scarlet Letter")

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